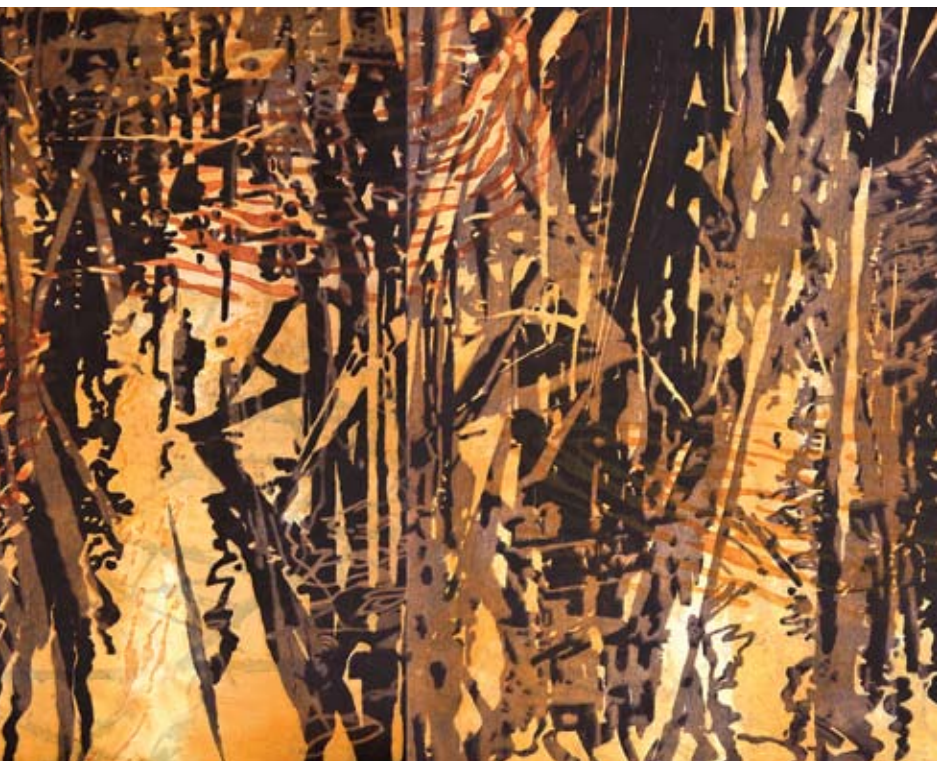


Rostow & Jung
Akua
Water-based Inks



User Guide | February 2011

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Akua pronounced A-Koo-a, means “Honor the Land” in Hawaiian.

Akua inks are professional quality, water-based inks created by printmakers, Susan Rostow and William Jung. Rostow & Jung select the safest and highest quality pigments available. Akua inks do not contain the more hazardous pigments that contain heavy metals such as lead, cadmium, nickel and cobalt.

- No need for expensive ventilation systems, fireproof containers, or toxic solvents.
- Artist quality
- Highly pigmented brilliant colors
- Endless open time for printing
- Option to print on dry or damp paper
- Print with a press or by hand
- Cleans up with a dry rag or soapy water
- No sink required

What makes Akua inks different than other water-based, oil-based or aqua wash up inks?

Akua ink does not dry and harden on nonabsorbent surfaces such as plastic, glass or metal. Akua ink dries by absorbing into the fibers of the paper not by evaporation. Jars, pallets, ink slabs, brayers, brushes and plates can be left uncovered for months, eliminating wasted ink, damaged tools, and the need for toxic solvents for clean up.



Choosing Inks, Modifiers & Papers

Reductive Monotype Roll Up

For thin roll up with an etching press, add Retarder, print on dry ultra smooth paper, dry or damp smooth paper or damp textured paper. For medium-heavy roll up with an etching press, add Tack Thickener or Transparent Base. Print on dry ultra smooth paper, dry or damp smooth paper or damp textured paper. For PinPress, add Tack Thickener or Transparent Base and .print on dry ultra smooth paper or damp smooth paper.

Additive Monotype Brushwork

Add Retarder, Extender (optional). For etching press print on dry ultra smooth paper, dry or damp smooth paper, or damp textured paper. For PinPress, print on dry ultra smooth paper or damp smooth paper. Note: Coat the plate with Release Agent before applying Akua Kolor when printing with the PinPress.

Japanese Woodblock (Mokuhanga)

Use right from the bottle. Print with a baren on damp Japanese paper.

Relief (woodblock, Lino)

Add Tack Thickener, Transparent Base or add to Akua Intaglio Inks. Print with Baren or etching press.

Clay Monoprint

Use right from the bottle. Print with a rolling pin or Akua PinPress.

Drawing on Paper

Use Akua Kolor applicators or paint brush to hand color prints or create on paper. Add water to dilute instead of Akua modifiers.

Tinting Akua Intaglio Inks

Simply add drops of Akua Kolor and mix until the desired color is achieved.



Choosing Inks, Modifiers & Papers

Reductive Monotype Roll Up

Use right from the jar. Transparent Base is optional. For etching press, print on dry ultra smooth paper, dry or damp smooth paper, or damp textured paper. For PinPress, print on dry ultra smooth paper or damp smooth paper

Additive Monotype Brushwork

Thin with Blending Medium. For Etching Press, print on dry ultra smooth paper, dry or damp smooth paper, damp textured paper. For PinPress, print on dry ultra smooth paper, damp smooth paper.

Relief (woodblock, Lino)

Use right from the jar or stiffen with Akua Ink Stiffener and/or Magnesium Carbonate. Print with baren or etching press.

Intaglio / Etching

Use right from the jar or add Akua Ink Stiffener or Magnesium Carbonate to stiffen. Print with etching press on damp smooth or textured paper, dry ultra smooth paper (shallow plates). PinPress (experimental; some possibility with shallow plates and monoprint methods).

Drypoint

Use right from the jar. Transparent Base is optional. For etching press, print on damp smooth or textured paper, dry ultra smooth paper (shallow plates) For PinPress, print on damp smooth paper.

Collagraph / Carborundum

Use right from the jar. Transparent Base is optional. For Etching Press print on Damp smooth or textured paper. PinPress (experimental; some possibility with monoprint methods).

Silk Aquatint

Thin with Blending Medium if ink is too stiff. Transparent Base is optional. For Etching Press, print on damp smooth or textured paper.

Letterpress

Modify with Akua Ink Stiffener plus Magnesium Carbonate.



Monotype

Japanese Woodblock

Drawing on Paper

Tinting Akua Intaglio Inks

Clay Monoprint

Akua Kolor has a rich working consistency ideal for all monotype techniques. It stays wet on the plate for a very long time, allowing many hours to create an image. Use it right out of the bottle for brushwork or for rolling up thin coats of ink onto monotype plates. Add Tack Thickener to thicken Akua Kolor or air-thicken for heavier applications if necessary.

Akua Kolor is made with the highest quality light-fast pigments in a gum-based binder. Without chalk or suspending agents, Akua Kolor allows the brilliance of each color to really come through. Colors are exceptionally strong yet transparent. Akua Kolor's thin viscosity makes it ideal for printing many layers of ink on top of each other. It can also be used with Akua Intaglio for multi-plate overlays or viscosity monotypes. Akua Kolor prints well on dry paper or damp paper. It cleans up easily with water.

Originally developed for monotype printmaking, Akua Kolor can also be used for other techniques such as Japanese hanga woodblock and drawing on paper. Akua Kolor's high pigment load and wide selection of colors makes it great for tinting Akua Intaglio ink or Akua Intaglio Transparent Base.



AKUA KOLOR COLOR CHART

There are no suspension agents added to Akua Kolor, therefore pigments settle to the bottom. A mixing ball is enclosed in the bottle to ease the mixing/shaking of some of the heavier pigments. This addition is indicated by the + sign. Shake all bottles vigorously before using.

Use this color chart as an approximation of the real color.

	Color	Color Index Number	Transparency Rating
	Lemon Yellow	PY3	Semi-transparent
	Hansa Yellow	PY74	Intense
	Diarylide Yellow	PY83	Intense
	Pyrrole Orange	PO73	Intense
	Scarlet Red	PR112	Intense
	Crimson Red	PR5	Intense
	Perylene Vermilion	PR123	Transparent
	Quinacridone Red	PV19	Semi-transparent
	Quinacridone Violet	PV19	Intense
	Ultramarine Blue	PB29	Transparent
	Phthalo Blue	PB15:1	Intense
	Phthalo Blue Green	PB15:4	Intense
	Phthalo Green Yellow	PG36	Semi-transparent
	Phthalo Green Blue	PG7	Intense
	+Yellow Ochre	PY42	Intense
	+Raw Umber Light	PBR7	Semi-transparent
	+Burnt Sienna	PBR7	Semi-transparent
	+Red Oxide	PR101	Intense
	+Brown Oxide	PBR6	Semi-transparent
	+Burnt Umber	PBR7	Semi-transparent
	+Raw Umber	PBR	Semi-transparent
	Jet Black (warm)	PBLK7	Intense
	Lamp Black (cool)	PBLK7	Semi-transparent
	+Titanium White	PW6	Semi

Rostow & Jung **Akua Intaglio**

Intaglio/ Etching

Drypoint

Monotype

Woodblock

Linocut

Collagraph

Letterpress



Akua Intaglio is made with a soy base binder, and is strongly pigmented with the same high quality pigments used in Akua Kolor inks. Akua Intaglio is much tackier and stiffer than Akua Kolor.

Originally formulated for intaglio printmaking, Akua Intaglio can also be applied with a brayer for relief printmaking, monotype, and collagraphs; and it will print from any plastic, wood, linoleum or metal plate.

When used on intaglio plates, Akua Intaglio wipes off cleanly, while plenty of ink remains in the grooves, resulting in sharp images, strong blacks and rich colors. Wiping the intaglio plate requires less time and effort than other inks. Akua Intaglio prints well on dry or damp paper. It cleans up quickly with a dry rag or liquid dish detergent. Akua Intaglio does not contain toxic driers. The ink will never skin or harden in the jar or on the table, so no ink is ever wasted due to unwanted drying.

AKUA INTAGLIO COLOR INFORMATION CHART

Use this color chart as an approximation of the real color.

	Color	Color Index Number	Transparency Rating
	Titanium White	PW6	Transparent
	Opaque White	PW6	Opaque
	Hansa Yellow	PY74	Intense
	Diarylide Yellow	PY83	Intense
	Pyrrole Orange	PO73	Intense
	Scarlet Red	PR112	Intense
	Crimson Red	PR5	Intense
	Quinacridone Magenta	PR122	Intense
	Carbazole Violet	PV23	Intense
	Ultramarine Blue	PB29	Intense
	Phthalo Blue Green	PB15:3	Intense
	Prussian Blue	PB27	Semi-Transparent
	Phthalo Green	PG7	Intense
	Oxide Green	PG17	Intense
	Yellow Ochre	PY42	Intense
	Burnt Sienna	PBr7	Semi-Transparent
	Red Oxide	PR101	Intense
	Raw Umber	PBr7	Semi-Transparent
	Burnt Umber	PBr7	Semi-Transparent
	Vandyke Brown	PP101/PBK7/PR112	Intense
	Metallic Gold	n/a	Intense
	Metallic Silver	n/a	Intense
	Graphite	PBk 10	Intense
	Paynes Gray	PB 29 / PBk 7	Intense
	Mars Black (cool)	PBk 11	Transparent
	Bone Black (warm)	PBk 9	Transparent
	Carbon Black (warm)	PBk 7	Intense
	Lamp Black (cool)	PBk 7 / PB15	Semi-transparent

Rostow & Jung **Akua** **MODIFIERS**



Release Agent

Use with Akua Kolor & Akua Intaglio.
It has three purposes.

- 1) For monotype ghost prints. After printing a monotype there may be some residue of ink remaining on the plate. Release Agent can be used to print a second lighter version of the first print. Roll Release Agent on top of residue of ink on the plate and print.
- 2) For high shine with Akua metallic inks. Roll Akua Release Agent over the metallic ink that was applied to the plate. Wait three minutes and print.
- 3) When using the PinPress and printing monotypes with Akua Kolor. Roll Release Agent on the surface of the plate before doing brushwork. Not necessary for Akua Intaglio ink or when printing with an etching press.

Release Agent looks white in the jar but rolls-up clear and colorless. It has a soft, buttery consistency.



Akua Ink Stiffener

(Also Called Oil Converter)

Use with Akua Intaglio. Mix into Akua Intaglio ink to add depth and stiffen the ink. It is clear in color with a stiff consistency. It is not suitable for Akua Kolor.



Transparent Base

Use with Akua Kolor & Akua Intaglio. Transparent Base is Akua Intaglio ink base without pigment. Adding Akua Kolor to Transparent Base will thicken Akua Kolor and create new intaglio or relief colors. Adding Akua Intaglio ink to this base will increase ink transparency. Transparent Base is light amber in color.



Tack Thickener

Use with Akua Kolor. It thickens Akua Kolor for heavier roll-up applications for monotype and block printing. It is medium amber in color with a consistency similar to molasses.



Extender

Use with Akua Kolor. Extender is used to thin Akua Kolor if it becomes too thick. It is not recommended for use with Akua Intaglio Inks. It is medium amber in color with a liquid consistency.



Retarder

Use with Akua Kolor, not suitable for Akua Intaglio. Slows drying rate, acts as a release. A few drops in the ink are essential when printing on dry paper. Ideal for hot, dry or cold climates. It is a clear liquid.



Blending Medium

Use with Akua Kolor or Akua Intaglio inks. Use to thin the ink for brushwork, create wash effects or use as a resist for viscosity monotype. It is a clear liquid.

Rostow & Jung **Akua** APPLICATORS

Akua Kolor Bellows Bottle

For Needle Tips

The small bellows bottle fits in the palm of the hand. With a gentle push Akua Kolor flows from the bellows bottle through the needle tips. Refillable Bellows holds 1 fl. oz. of Akua Kolor. Ink is sold separately.



Needle Tips



Steel Angled Tips: Sturdy 1/2" tip for precise detail. Available in fine, medium, and wide tips.



Plastic Straight Tips: Super flexible 1/2" tip for very delicate detail. Available in the fine size.



Plastic Tapered Tip: Rigid 1-1/4" for bold lines and selected areas of color. Available in wide size.



Steel Angled



Plastic Straight



Plastic Tapered

Needle TIP Washer Bottle

Use the Needle Washer Bottle to clean tips. The squeezable plastic bottle with Adapter Cap holds 8 ounces of water. Fill the squeezable bottle with water, place tip on cap and flush until clean.

Akua Kolor Refillable Pens

For Felt Tips and Needle Tips

This refillable pen holds up to 2 fl. oz. of Akua Kolor and fills through a wide mouth. The cap has a valve that allows the user to control the flow of ink by pumping the felt tip on the drawing surface. The Pen easily adapts to fit needle tips by adding the Adapter Cap (shown below). Needle Tips are shown on page 8. Ink is sold separately.



Felt Tips

Choose from three interchangeable felt tips:



Brush Tips produce soft brush strokes



Pencil Tips produce pencil wide lines



Chisel Tips produce fine or wide lines

Adapter Cap

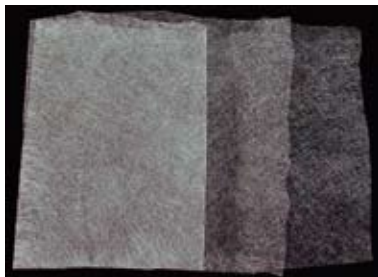
For Using the Pen with Needle Tips

Use the Adapter Cap to switch from felt tips to needle tips on the Akua Kolor Pen



Rostow & Jung **Akua** Wiping Fabric

Akua Wiping Fabric is ideal for wiping excess ink from the surface of an intaglio plate. It is made from polyester which is sturdy, long lasting and lint free. Akua ink will never dry and harden on this fabric so the same piece can be reused over and over again. It is less absorbent, smoother and softer than traditional tarlatan. As a result, plates print with highly saturated color and smooth solids without streaking. It has a “paper like” quality which helps eliminate that extra step of having to do a final paper or hand wipe on the plate.



(L) 3 layer fold, (c) 2 layer fold, (r) single sheet

Cutting Akua Wiping Fabric

It will take about 1 yard of fabric to make a wiping pad for small plates and about 2 yards of fabric for large plates.

Using Akua Wiping Fabric

After covering the plate with ink, scrape off excess ink with a plastic card. Start wiping with fabric that is already coated with ink rather than a clean piece. Wearing gloves, bunch the fabric into a ball shaped pad that fits in your hand. As you wipe, gradually use less pressure and a slightly cleaner area on the fabric. TIP: Use cotton swabs to clean small areas on the plate.

Rostow & Jung **Akua** PinPress

The Akua PinPress is an economical portable press designed for light pressure printing processes like monotype, drypoint, collagraph, etc. The roller is 20" long offering the printmaker the possibility of printing 20" wide plates. It is precisely machined to an incredibly even and smooth surface for uniform contact between the roller, paper and plate. Durable all metal construction made of aluminum and brass bushings insures long lasting, trouble-free printing. Instructions included with purchase of the PinPress.



Hand Printmaking Press



Easy to Use:

Rest the palm of your hands on the flat side of the crescent shaped handles when printing.



Built in Stand:

The crescent shaped handles swivel and act as a stand when not in use. This prevents the PinPress from rolling off the table by allowing it to be put down without the surface of the roller touching the table.

USING AKUA KOLOR

Before beginning, shake all colors vigorously for one minute. When shaking bottles containing a mixing ball, the mixing time begins after the ball begins to rattle. If necessary, insert a stick in the bottle and loosen the pigment before shaking.

Selecting Monotype Papers

Akua Kolor prints well on most printmaking papers. We suggest using Revere Silk for a smooth surface and Arches 88 for an ultra smooth surface. Dry, smooth or ultra smooth paper is recommended for monotype when printing with an etching press. A textured paper will need to be dampened to eliminate a grainy look. Damp smooth paper or dry ultra smooth paper will offer best results for printing monotypes by hand with the PinPress. Dry paper offers sharper images, maximum intensity of color and easier registration as the paper will not shrink or expand.

Rolling Up

Akua Kolor offers a thin transparent coat of ink, which is ideal for light colored impressions or printing multiple plates one on top of another. Use a soft rubber brayer or roller and build up the plate slowly with small increments of ink. If too much ink is added at once, the roller will slide. Pour about 10 to 20 drops of Akua Kolor straight from the bottle onto the center of a 22"x30" plate. Use less drops of ink for smaller plates. Add a few drops of **Retarder** and mix. Roll the ink out evenly over the entire plate. Check the plate for ink density. If a denser application of ink is desired, wait three minutes then add more drops of ink to the plate. Do not add more **Retarder** as it will cause the roller to lift the previous layer of ink. The process of rolling up Akua Kolor is demonstrated on the SAFER PRINTMAKING with Akua Water-based Inks DVD. A two-minute clip showing this method can be seen at: www.waterbasedinks.com.

Painting On The Plate

Pour Akua Kolor straight from the bottle onto a palette. Add a drop of retarder to the ink and mix it up. Dip the brush into the ink and apply to the plate. Clean the brush with water. Dry the excess water off the brush thoroughly before using it again. Before printing, check for puddles of ink on the plate. If puddles are

seen, blot them with tissue paper before printing. When hand printing with the PinPress, roll a thin coat of **Release Agent** over the plate before doing brushwork. The use of **Release Agent** is optional when printing with an etching press.

Viscosity Monotypes

A viscosity monotype is created with two inks of different viscosities, thick and thin, which resist one another. First paint Akua Kolor onto the plate. Then roll the Akua Intaglio ink over the painted surface. The thinner Akua Kolor will resist the thicker Akua Intaglio ink. **Blending Medium** or a mixture of **Blending Medium** and **Transparent Base** can be used as a thin, clear resist.

Modifying Akua Kolor

For fluid brushwork and thin roll-up coats, use Akua Kolor from the bottle with no modification. A variety of modifiers and methods are available for changing the consistency of the ink. Akua Kolor will **air-thicken** if left uncovered over a period of time.

Air-thickened Akua Kolor will produce a heavier brush stroke and denser roll-up coat. For best results, use a watercolor palette and cover with a lid after the desired thickness is achieved. Add **Extender** to thin Akua Kolor if it is too thick.

Tack Thickener is used to thicken Akua Kolor for a denser monotype roll-up or relief print. Add only a small amount (less than 10% by volume) and mix well by mashing the mixture smooth with the flat side of an ink knife. **Transparent Base** can also be used to thicken Akua Kolor for rolling up a monotype, woodblock, linocut, etching/intaglio, or collagraph plate. No set amount of **Transparent Base** to Akua Kolor is needed; it depends on the artist for their choice of color intensity or transparency.

To prevent the ink from drying on the plate, add **Retarder** to Akua Kolor. This will also help release the ink onto dry paper during the printing process. Only a little is needed. Too much will cause the ink to bead.

To create blends, wash effects or a wet on wet look apply **Blending Medium** directly on the monotype plate. Brush color over the **Blending Medium** and blend as desired.

USING AKUA KOLOR APPLICATORS

- **Bellows Bottles with Needle Tips**

Fill the bellows bottles halfway with Akua Kolor and assemble. Press the bottom of the bottle very gently until the color flows to the needle tip.

- **Pens with Felt tips**

Fill the pens with Akua Kolor and assemble. Depress the tip with a gentle pumping action. It will be ready to use when color flows to the tip.

- **Pens with Needle Tips**

Fill the pens with Akua Kolor. Place the Adapter Cap on the pen. Attach needle tip on the stem of the adapter cap. Gently squeeze the pen until the color flows through the tip.

Drawing with Needle Tips

The speed in which the ink flows through the tips varies between pigments. If the pigment is heavy and flows too slowly, thin the ink with Extender. If the pigment is thin and flows too quickly, thicken by removing the cap and exposing the ink to the air. When the needle is first placed on the drawing surface, a small bead of ink may run off the tip. Wipe the bead of ink off by running the tip over a piece of paper before placing it down.

Maintenance of Tips and Applicators

- **Clean Needle Tips**

Fill the Needle Washer bottle with water. Place the needle tip on the stem and squeeze the water through the tip.

- **Clean Felt Tips**

Remove tips from the pen and rinse under running water.

- **Storing Applicators**

Place the lid on the stem to prevent the inks from thickening.

Cleaning Up

Akua Kolor cleans up with water. A mixture of liquid dish detergent and water may be helpful at times. Stained plastic plates will clean up with cleanser or baking soda. Liquid dish detergent (right from the bottle) may be beneficial when cleaning inks containing Transparent Base, Tack Thickener or Akua Intaglio ink.

TROUBLE SHOOTING AKUA KOLOR

Ink is not releasing from plate to dry paper.

- Add Retarder to the ink.
- Apply more pressure.
- Try different papers.
- Coat the plate with Release Agent before doing brushwork.

Akua Kolor rolled on to the plate feels too stiff.

- Add Retarder to the ink.

Finished prints dry hazy.

- Add less Retarder, Blending Medium, or Extender to the ink.

Ink beads-up on the plate.

- De-grease plate with cleanser before using.
- Add less Retarder or Extender to the ink.
- Add a drop of liquid dish detergent to the ink.
- Apply a thin coat of liquid dish detergent to brush and paint over the beaded area.

Rubber brayer is sliding when rolling-up.

- Add less ink to the plate.

Ink is too thin when doing a roll up.

- Thicken with Tack Thickener, Transparent Base or allow the ink to air thicken.
- Select a color with a more intense transparency rating.
- Switch to Akua Intaglio ink.

Ink is too liquid for brushwork.

- Allow Akua Kolor to sit on an uncovered palette until it air thickens.

Puddling of ink occurs when using a Needle Applicator.

- Run tip over a piece of paper before placing on the plate.
- Use a plate with a dull surface opposed to slick.
- Try a finer tip or a plastic tip.

Print needs to be dampened for final intaglio plate.

- Spray the back of the print with water.

USING AKUA INTAGLIO

Ink Consistency

Akua Intaglio has a soft, buttery consistency. The consistency varies depending upon the pigment and temperature. Ink will be stiffer when it is cold and looser when it is warm. Separation occurs; therefore stirring the ink is necessary. Place an ink knife directly in the ink container and mix from the bottom of the container to the top. If the ink is not mixed, prints may have a washed out appearance

Modifying Akua Intaglio

When using Akua Intaglio for the first time, we recommend trying it right from the jar without modification. Do not add water to the ink. Water will cause the ink to be difficult to work with. If a thin ink is necessary, a few drops of Blending Medium can be mixed into the ink to create a fluid consistency. If a stiff ink is necessary, Akua Ink Stiffener, Magnesium or Calcium Carbonate can be used. Add about 20% Akua Ink Stiffener to ink or up to 50% Magnesium or Calcium Carbonate to ink. It may take 24 hours for the Magnesium or Calcium Carbonate to completely thicken the ink. Transparent Base can be mixed into the ink to dilute the color intensity. Add as much or as little as you like.

Wiping Intaglio / Etched Plates

Akua Intaglio ink wipes off the plate much easier and more quickly than oil-based inks. Therefore, printmakers who are accustomed to working with oil-based ink may have a tendency to over wipe the plate. Wipe the surface of the plate in the same manner as you would with oil-based inks but use less pressure and less time. Use tarlatan or Akua Wiping Fabric and follow through with a paper wipe if necessary. Hand wiping is optional. Do not be concerned if the ink looks transparent on the plate. It will print more intensely than it looks.

Rolling Up Monotype Plates or Blocks

Roll Akua Intaglio ink on the plate or block with a soft rubber brayer in the same manner as any other type of ink.

Painting on the Monotype Plate

Mix a few drops of Blending Medium into Akua Intaglio ink to thin for monotype brushwork. Use a soft brush to apply the ink to a plate. A stiff brush will lift the ink.

Selecting Paper for Intaglio or Monotypes

Print results will depend upon the plate's characteristics and the type of paper used. Akua inks print well on most printmaking papers. Glossy or coated papers are not recommended. Akua ink requires absorbent papers for drying. We recommend Hahnemuhle Copperplate for a textured surface paper, Revere Silk for a smooth surface and Arches 88 for an ultra smooth surface.

Print Drying Times

Akua Intaglio ink does not contain toxic cobalt driers. How long the prints take to dry will depend on the type of paper used and how thick the ink was applied. Akua Intaglio Ink dries by absorbing into the fibers of the printmaking paper. If heavy applications of ink are used it will be necessary to dry the prints by pressing them between blotters. A newsprint pad works great for blotting and storing prints. If wet ink offsets onto the blotter, a light coat of baby powder will dry the ink on the blotters so they can be reused.



Sights and Scenes by Ron Pokrasso

Monotype, collage, Intaglio- type and Solarplate intaglio, drawing on paper Image 16x20. Printed with Akua Intaglio ink

Cleaning Up Akua Intaglio

First remove as much ink as possible with an ink knife scraper or dry rag. A textured paper towel or rag works best. Then use a mixture of dish soap with water for further cleaning. Where there is a lot of ink built-up use full-strength liquid dish soap and then follow up with water. Moistened baby-wipes are a convenient alternative.

Wipe off jars before storing. Ink remains wet on the jar and will transfer to hands the next time the jar is touched.

Rollers & Brayers: Roll the excess ink off the inky brayer. Use a mixture of liquid dish soap and water with a lint-free rag and wipe the brayer until clean. Allow brayer to dry before using. The rubber may get tacky over time. To cure or prevent this tacky feeling, dust a light coat of corn starch or baby powder on the roller before storing.

Brushes: Use full strength liquid dish detergent and wipe with paper or rag until clean. Rinse with water.

Hands: We recommend wearing gloves when working with all pigments. In the event that ink gets on your hands, rub them with a generous amount of hand lotion. Wipe lotion off with a DRY paper towel or rag before washing with soap and water.

Clothing: Apply full strength liquid detergent to the stain and blot with paper towel as soon as possible. Machine wash with detergent and water.



Goddesses (detail)
by Susan Rostow

Drypoint monoprint, hand printed with Akua Kolor and Akua Intaglio inks using the PinPress. See video demo on how this print was made at:

www.waterbasedinks.com

TROUBLE SHOOTING AKUA INTAGLIO

Ink dries too light on the print.

- Stir the ink thoroughly in the jar before using.
- Try using different papers.
- The paper may be too wet (soak less, blot more).
- The plate may be over-wiped (try using an inky Akua Wiping Fabric)

Ink dries too dark on the print.

- Add Transparent Base to the ink to reduce the color intensity.
- Etched lines blur on finished print.
- Paper may be too wet (soak less, blot more).
- Try different papers.

Oily halos

- Ink application too heavy
- Try a different paper

Heavily inked prints dry slowly

- See instructions for drying prints on page 19

Ink wipes out from incised lines.

- Ink may be too loose
- Stiffen with Ink Stiffener or Mag or Calcium Carbonate

Print lacks plate tone.

- Print on damp paper.
- Wipe less thoroughly
- Do final wipe with inky Akua Wiping Fabric.

Print has too much plate tone.

- Print on dry paper.
- Wipe more thoroughly
- Do a final wipe with clean Akua Wiping fabric
- Lightly coat wiping cloth with magnesium carbonate
- Clean selected areas with cotton swabs

Prints dry blotchy.

- Change blankets.
- Dampen the paper more evenly.
- Avoid touching the inked surface of the plate and transferring fingerprints.



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Cover art

Splicing Shadows
by Catherine Kernan

Woodcut monoprints
42" x 89" Printed with
Akua Intaglio ink



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